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## CREATIVE INDUSTRIES: DEFINITIONS, CONTEXTUAL DIFFERENCES AND KEY ASPECTS OF ANALYSIS

Svitlana Fedorenko<sup>1a</sup>, Larysa Butko<sup>2a</sup>, Volodymyr Maslak<sup>3a</sup>

<sup>1</sup>PhD in Historical Sciences, Associate Professor,

ORCID ID: 0009-0000-2763-8280

e-mail: svfedor70@gmail.com

<sup>2</sup>PhD in Philological Sciences, Associate Professor,

ORCID ID: 0000-0002-8817-3381

e-mail: larysabutko@gmail.com

<sup>3</sup>DSc in History, Professor,

ORCID ID: 0000-0002-2898-2400

e-mail: vimaslak2017@gmail.com

<sup>a</sup>Kremenchuk Mykhailo Ostrohradskyi National University,

Kremenchuk, Ukraine

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*The aim of the article* is to determine the specifics of modern creative industries through the prism of their scientific understanding. *Results*. Modern world is marked by the rapid development and spread of creative industries, which are important factors for both cultural and economic progress. Creative industries include a wide range of industries such as music, film, art, design, video games, etc. They not only provide entertainment and aesthetic pleasure, but also simulate innovation and economic growth. Due to their development, new jobs appear, exports increase and investments are attracted. At the same time, creative industries play an important role in social and cultural development. They stimulate creativity, promote intercultural dialogue and preserve cultural heritage. In addition, creative industries are a powerful instrument of soft power, capable of increasing a country's prestige in the international arena and drawing attention to its cultural and intellectual potential. Today, the evolution of the formation and current state of creative industries as a concept and phenomenon in the context of social and cultural development of modern domestic society is observed. *Scientific novelty* grounds on understanding the concept of creative industries and is determined by the relevance and depth of theoretical analysis, the results of which can be used as a theoretical basis in the framework of conducting empirical research in the field of creative industries. *Conclusions*. The creative industries exert a significant impact on the framework

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of the national economy, with notable attributes of robust growth and innovative evolution. Moreover, they are characterised by powerful development and innovative transformations, which contributes to the active modernisation of the domestic regulatory and legal environment of this field with an emphasis on the development and improvement of its mechanisms.

■ **Keywords:** creative industries; social and cultural practices; analysis of creative industries; national tendencies; regional aspect

## ■ Introduction

Today, world is marked by the rapid development and spread of creative industries, which is an important factor for both cultural and economic progress. Creative industries include a wide range of industries such as music, film, art, design, video games, etc. They not only provide entertainment and aesthetic pleasure, but also simulate innovation and economic growth. Thanks to their development, new jobs appear, exports increase and investments are attracted. At the same time, creative industries play an important role in social and cultural development. They stimulate creativity, promote intercultural dialogue and preserve cultural heritage. In addition, creative industries are a powerful instrument of soft power, capable of increasing a country's prestige in the international arena and drawing attention to its cultural and intellectual potential. In a relatively short period of time, the development of creative industries in Ukraine was marked by positive dynamics and acquired characteristic features. Significant dynamics in the development of these fields is due, on the one hand, to the influence of global trends, on the other hand, to the great cultural and creative potential of the Ukrainian people. Certain sectors of creative industries, such as folk arts, audiovisual arts, design, information and communication technologies, and others, managed to demonstrate significant progress. However, the beginning of the full-scale russian aggression made its adjustments and led to significant difficulties in all areas of the country's life, including the cultural sector. The initial shock and uncertainty gave way to a situation where Ukrainian creative industries continue to develop, despite, and even in spite of, the war. These industries play a significant role in shaping the cultural identity of the country, contributing to its development and strengthening.

## ■ Analysis of Previous Research

It's worth noting that while in the 1990s economic works predominated, then at the beginning of the 21<sup>st</sup> century the phenomenon of creative industries caught the attention of cultural and sociological researchers, who in their studies began to use structuralist, constructivist and historical approaches to consider the specifics of this phenomenon.

Published in 2013, an article by T. Flew and S. Cunnigham (2010) highlighted the importance of the formulation of the definition of creative industries by the UK Department for Culture, Media and Sport in 1998. The study states that the development of creative industries is observed in various countries around the world, while also emphasising the absence of universal regulation of the concept of creative industries, which would take into account the main characteristics of the industries that form their basis. L. Guilherme (2017) points out that creative industries, the core of

the creative economy, are supported by public policies and classification systems that differ depending on the country (p. 5). Researchers N. M. Rantisi, L. Deborah and S. Cristopherson (2006) focus attention on the fact that the products of creative industries play an aesthetic function, not limited to a utilitarian purpose. Forms of organization of enterprises in creative industries differ in flexibility, and are mainly represented by small enterprises. It is important to note that in this study, the authors resort to the analysis of the experience of the development of organizations in this area even in the pre-digital period (p. 1791).

In the scientific work of R. L. Florida (2002), indicators of the development of creative industries are studied, among which the author singles out the number of specialists in this field, as well as the costs of research and development works.

A study by P. Dharmani et al. (2021) reveals the essence of creative industries through the use of bibliometric analysis to determine current trends and prospects for the development of this segment in the future. The authors of the work focus on the intellectual component of creative industries as a set of creative industries that serve as a platform for academic research. In the bibliometric analysis of S. Bui Hoai, et al. (2021), the creative industries were considered mainly as a set of branches in the field of arts and humanities.

A research conducted by M. Castillo-Vergara et al. and published in 2018 examines the role of creativity as a key personality characteristic in the context of business development. The results of this study allowed researchers from the Netherlands and Spain to develop scientific mapping models that include data from different countries and focus on the highest publication activity and citations in the field of business creativity (p. 3–4). The main conclusion of the scientists is that the key factors of successful business development are the creativity of the individual (employee) and the adequacy of the management of this process.

A scientific article by the authors G. Hobbs, J. Grigore and M. Molesworth (2016) entitled "Success in the management of crowdfunding projects in the creative industries" presents the results of the analysis of 100 creative crowdfunding campaigns in the category of films and videos posted on the Kickstarter crowdfunding platform. The authors examine the factors that influence the success of projects on a specific crowdfunding platform, focusing on the entertainment industry, in particular the film industry.

A scientific development of J. Radomska et al. (2019) reflects the importance of the concept of "trust" for the development of creative industries, in particular at the level of small and medium-sized enterprises of this sphere; considered the influence of trust on the management approaches of both external and internal stakeholders of the studied industries.

In a seminal work on the economics of culture by R. Towse and T. Navarrete Hernandez (2020), the creative industries are seen primarily as "cultural industries"; the issue of state policy aimed at the development and support of creative industries is revealed in detail, and the importance of copyright protection for creative industries is emphasised.

P. L. Sacco, G. Ferilli, G. Tavano Blessi (2018) emphasise the importance of modern technologies and their influence on traditional art. Actually, this factor, ac-

According to the authors, led to changes in the ways of creation, use and distribution of artistic works, including the reproduction and distribution of sound recordings, video recordings, the growth of book publishing and the organisation of mass film screenings.

In publications of Ukrainian scientists, a term “creative industries” began to appear after the 2010s. Certain questions regarding its essence and the peculiarities of creative industries were highlighted by domestic scientists such as: N. Buhas and A. Hutman (2021), Yu. Horban (2019), I. Kuksa and T. Pietukhova (2018), V. Kushnarov and O. Skachenko (2024), M. Poplavskiy (2017), et al.

The majority of Ukrainian scientists in their research focus on the complexity and multifaceted definition of the category “creative industries”. This becomes obvious when analysing three approaches to considering this category, which were presented in the work of S. Shkarlet and M. Dubyna (2019, p. 211), namely:

1) creative industries, as those industries which have their origins in individual creativity, skill and talent, and which have the potential for wealth and job creation through the creation and use of intellectual property;

2) creative industries are a list of types of economic activity that have the potential to create added value and jobs through cultural (artistic) and/or creative expression, and their products and services are the result of individual creativity, skills and talent;

3) a concept of creative industries is a broad category that includes artistic events, cultural institutions, cultural industries and other types of creative activities based on individual creativity, in particular in industries that use new technologies (eg. new media) in creative activities.

Analysis of research by Ukrainian scholars indicates that in the majority of studies devoted to examining the specifics of the formation of creative industries in Ukraine, the economic aspect is emphasised. In particular, the potential of creative industries in domestic realities is being analysed. A special group among scientific studies are those that view certain aspects of the gradual change in the model of the functioning of financial institutions and their interaction with creative industries (Shkarlet & Dubyna, 2019, p. 212–213).

Important problems are touched upon by A. Batiuk (2023), investigating the state of the labor market of the creative sector in wartime conditions, focusing attention on the changes that have taken place in this area since the beginning of full-scale Russian aggression, highlighting negative factors and hybrid threats that currently have the greatest influence on this sphere and cause obstacles to the expansion of the industry and its existence during the war; notes the main opportunities for the development of the creative sector.

The comprehensive problem statement within the framework of the classic systems approach, which includes formulation, construction, evaluation, justification, and problem notation, has been previously addressed by the authors (Martynyshyn et al., 2023; Butko et al., 2023).

### ■ The Aim of the Article

The aim of this study is to determine the specifics of modern domestic creative industries through the prism of their scientific understanding.

In spite of the fact that the creative industries play an important role in the structure of the domestic economy, in addition, they are characterised by powerful development and innovative transformations, which contributes to the active modernization of the domestic regulatory and legal environment of this sphere with an emphasis on the development and improvement of its mechanisms, practical and theoretical planes of creative industries indicate a significant number of unresolved pressing issues. This necessitates the need for productive scientific research, the object of which is creative industries, especially in the aspect of domestic and regional specificity.

Also, the identified problems become relevant in a situation of full-scale war, which causes extremely difficult conditions both for Ukrainian society and for domestic creative industries, acquiring special significance in social and cultural life and being in a situation of transformation.

Scientists unanimously came to the general conclusion that traditional creative industries need to be adapted to the specifics of nowadays.

### ■ Study Results

The origin of the term “creative industries” is determined by the intellectual heritage of outstanding philosophers, sociologists and cultural experts of the last century.

The concept of “creative industries” originated, was formulated and introduced into scientific circulation by German philosophers, representatives of the Frankfurt critical school Th. W. Adorno та M. Horkheimer in the middle of the 20<sup>th</sup> century. In the collective work “Philosophical Fragments”, researchers reflect on such a stage of human development, when values are leveled and formal rationality reigns, which, according to the logic of the authors, will cause the decline of society and the destruction of culture as a whole in the near future (Shumeiko, 2021).

In a revised version of the work entitled “Dialectics of Enlightenment”, which was published in 1947 in Amsterdam, M. Horkheimer and Th. W. Adorno (2002), the new method of cultural production as one of the spheres of economy is considered as a mechanism of total control by the state, which creates the illusion of freedom, allows to manipulate the consciousness of the individual and generates the degradation of society. The penetration of technical progress into all areas of culture, including art, and the emphasis on the profitability of cultural products lead to a certain paralysis of the creative imagination of consumers. According to Th. W. Adorno, elite classical art turns into something mundane, like how the feeling and inner world of a person is compared in its complexity to the absorption of food. In his opinion, classical elite art is fading into the background under the onslaught of entertainment events, and modern society creates pitiful parodies of what used to be elitist, so in general art is experiencing a tendency to regress (Shumeiko, 2021, p. 459).

While M. Horkheimer, Th. W. Adorno (2002) and J. Baudrillard (1970/1999) make assumptions about a purely commercial approach to culture in the future, the developers of the theory of generations, due to careful analysis and deep research into the historical aspects of the development of generations, come to the conclusion that the main difference between them is values.

With the advent of the Internet, mobile communication and social networks, especially for generations born and raised in the post-industrial era, these technologies have become the basic platform for shaping their culture of active and passive leisure. This quickly led to forms such as “imaginary leisure” and even “violent leisure”. Characteristic features of this phenomenon are unorganized spending of free time, lack of abilities, skills, talents and desire to plan one’s own life and realize one’s creative potential.

With the increased culture commercialisation, the industry received a new impetus thanks to the attraction of private capital and entrepreneurs, which not only contributed to the creation of competitive conditions in these areas, but also encouraged the search for new sources of income and capitalisation. Creativity has become a key factor in achieving innovative and economic growth. The terminology of creative industries was formed on the ground of such concepts as “creative innovation economy” (Howkins, 2001), “creative cities” (Landry & Bianchini, 1995), and “creative class” (Florida, 2002).

In 1998, the Department for Digital, Culture, Media and Sport (DCMS) published a thorough scientific report entitled “Creative Industries Mapping Document”, dedicated to researching the impact of the creative industries on the British economy. In this report, the official definition of creative industries (creative industries) was formulated as “types of economic activity based on individual creative abilities, skills and talents, and which carry the potential for added value and new jobs through the generation and use of intellectual property” (Melnyk et al., 2022, p. 54). The interpretation of the term and its inclusion in the apparatus of public structures was necessary, since the sector of the economy, where ideas and creative potential were used, began a phase of active development. In addition, in this historic document for creative industries, 13 industries were identified, classified by the specifics of their activities as creative industries, as well as their classification, which significantly influenced perceptions and tendencies in the international economic system (Svintsytska & Tkachuk, 2020, p. 25) (*Table 1.*).

Table 1

**Classification of creative industries  
(respectively (according to DCMS))**

Music	Video and computer games	Advertising	Shows	Publishing house	Software
Radio and TV		Art and antiques	Design	Cinema and video	
	Architecture		Crafts		Fashion

Source: own development

The UK department’s innovative development caught the attention of the government as it could potentially transform the funding of subsidised industries. This prompted many countries to begin looking for opportunities to adapt British strategy to their own national economies and cultures.

The main discussion issues were the organisational models of enterprises, the adjustment of the British list of creative industries and the management system taking into account peculiarities of national economies.

For several years, the strategy for the development of creative industries has gained significant popularity at the international level and received the support of the International Organisation of UNESCO, which in 2009 introduced the definition of “creative industries” to describe those industries that combine the processes of creation, production and commercialization of intangible cultural contents (*Kreatyvni industrii*, 2018). This content, which is usually protected by copyright, can take the form of a product or service. Depending on the context, these industries can be called, for example, in economic terms, “industries of the future” (O’Connor & Wynne, 1996).

The United Nations Conference on Trade and Development (UNCTAD) played an important role in expanding the understanding of the essence of creative industries. In its report, UNCTAD defined “creative industries” as “a science-intensive and labor-intensive phenomenon associated with a high concentration of creative resources” (United Nations, 2008, p. 9–20). The classification of the branches of the creative economy was also published, which further enriched the interpretation of the concept of creative industries. As a result, the term “creative industries” has become increasingly popular in describing new industries emerging as a result of societal and technological developments (United Nations, 2008, p. 9–20).

Note that, along with the commonly used term “creative industries”, other variations of it coexist today (Turskyi, 2016, p. 258):

- entertainment and media industry (or copywriting industry), such as in the US;
- creative industries — in Great Britain, Singapore, Australia, New Zealand, Ukraine, etc.;
- cultural and creative industries — in China, Japan, and many member states of the European Union (the term “cultural industries” emphasizes the cultural heritage of countries and elements of creative activity that are based on national traditions and art);
- experience industries, cultural industries, creative culture and creative industries, economy of culture and experience — in the Scandinavian countries (Sweden, Denmark, Norway, Finland) (Svintsytska & Tkachuk, 2020, p. 24).

As noted by scientist M. Kryvtsova (2021), the use of different approaches to the name of the studied economic sector, which is manifested, including in the substitution of concepts today, is one of the problems of research in the field of creative industries (p. 91).

Considering different approaches to defining creative industries, researchers distinguish four groups.

*The first approach* consists in characterising creative industries as a set of certain sectors, types of economic activity. This approach is supported by J. Howkins (2001). He believes that the characterised industry is “just another industry”.

*The second approach* involves considering creative industries as a collection of certain professions. This approach is reflected in the concept of the “creative class” developed by the American scientist R. L. Florida (2002). Within the framework of

the characterised theory, the sphere of creative industries is based on professions or activity fields.

In the framework of the *third approach*, creative industries are holistic urban development, which includes the concept of the “creative city”, offered by Ch. Landry and F. Bianchini (1995, p. 25–27), Canadian scientists, international advisors on the future of cities.

The *fourth approach* considers creative industries as an important part of the economic system. According to the British economist R. E. Scott, it consists of a set of workers, enterprises, institutions, infrastructures, communication channels, and other active components (Kryvtsova, 2021, p. 91–92).

In connection with the lack of a generally accepted definition of the term “creative industries”, several systems of division of spheres of activity have been formed, which one or another country refers to as creative. This fact has led to the emergence of different models that define the structure of creative industries and the industries included in them, taking into account the context and specifics of each country. The DCMS Creative Industries Classification was used as a basis and template for the development of further layouts. In this regard, attempts were made in various countries to generate new attempts to define and classify the creative economy as a collection of various creative industries.

Nowadays, there are many modern models, each of which expresses the main purpose and methods of managing the development of creative industries, and also includes a different number of subsectors and their grouping systems. They are:

- Model of the UN Conference on Trade and Development (UNCTAD);
- UNESCO creative industries classification model;
- Model of concentric circles (Throsby, 2008);
- Model of the World Intellectual Property Organization;
- Singapore model of classification of creative industries;
- Japanese model of classification of creative industries “Hokuhodu”;
- American model of a scientist-economist (Howkins, 2001);
- Ukrainian model of classification of creative industries (Svintsytska & Tkachuk, 2020, p. 27–29).

It should be noted that the model of the UNCTAD International Organization is still the most widespread in the world. It distinguishes four groups of industries (cultural heritage, art, media and functional creativity) and eight subgroups of creative industries; when compiling the classification, the following important factors were taken into account: the level of artistry, the symbolic form of products, the level of involvement of technologies and the ability to protect intellectual property rights.

So, creative industries in many countries of the world are one of the main drivers of economic growth, contributing to the creation of new products and innovations in various areas of creative and creative activity.

## ■ Conclusions

The creative industries exert a significant influence on the framework of the national economy, with notable attributes of robust growth and innovative evolution; moreover, they are characterized by powerful development and innovative transfor-



mations, which contributes to the active modernization of the domestic regulatory and legal environment of this sphere with an emphasis on the development and improvement of its mechanisms.

The modern world is marked by the rapid development and spread of creative industries, which is an important factor for both cultural and economic progress. Creative industries include a wide range of industries such as music, film, art, design, video games and others. They not only provide entertainment and aesthetic pleasure, but also simulate innovation and economic growth. Thanks to their development, new jobs appear, exports increase and investments are attracted. At the same time, creative industries play an important role in social and cultural development. They stimulate creativity, promote intercultural dialogue and preserve cultural heritage. In addition, creative industries are a powerful instrument of soft power, capable of increasing a country's prestige in the international arena and drawing attention to its cultural and intellectual potential. The evolution of the formation and current state of creative industries as a concept and phenomenon in the context of the social and cultural development of modern domestic society is observed.

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## КРЕАТИВНІ ІНДУСТРІЇ: ВИЗНАЧЕННЯ, КОНТЕКСТУАЛЬНІ ВІДМІННОСТІ ТА КЛЮЧОВІ АСПЕКТИ АНАЛІЗУ

Світлана Федоренко<sup>1а</sup>, Лариса Бутко<sup>2а</sup>, Володимир Маслак<sup>3а</sup>

<sup>1</sup>Кандидат історичних наук, доцент,  
ORCID ID: 0009-0000-2763-8280  
e-mail: svfedor70@gmail.com

<sup>2</sup>Кандидат філологічних наук, доцент,  
ORCID ID: 0000-0002-8817-3381  
e-mail: larysabutko@gmail.com

<sup>3</sup>Доктор історичних наук, професор,  
ORCID ID: 0000-0002-2898-2400  
e-mail: vimaslak2017@gmail.com

<sup>а</sup>Кременчуцький національний університет  
імені Михайла Остроградського,  
Кременчук, Україна

*Мета статті* — визначити специфіку сучасних креативних індустрій крізь призму їх наукового осмислення. *Результати дослідження* засвідчили: сучасний світ визначається стрімким розвитком і поширенням креативних індустрій, що є важливим чинником як для культурного, так і для економічного прогресу. Креативні індустрії охоплюють широкий спектр галузей, таких як музика, кіно, мистецтво, дизайн, відеоігри та ін. Вони не лише забезпечують розваги та естетичне задоволення, а й стимулюють інновації та економічне зростання. Завдяки їх розвитку з'являються нові робочі місця, зростає експорт і відбувається залучення інвестицій. Водночас креативні індустрії відіграють важливу роль у соціокультурному розвитку. Вони стимулюють творчість, сприяють міжкультурному діалогу та збереженню культурної спадщини. Крім того, креативні індустрії є потужним інструментом м'якої сили, здатним підвищувати престиж країни на міжнародній арені та привертати увагу до її культурного й інтелектуального потенціалу. Сьогодні спостерігається еволюція становлення креативних індустрій як поняття та явища в контексті соціокультурного розвитку сучасного вітчизняного суспільства. *Наукова новизна* полягає в осмисленні поняття креативних індустрій і зумовлена актуальністю та глибиною теоретичного аналізу, результати якого в межах проведення емпіричних досліджень у галузі креативних індустрій можуть бути використані як теоретична основа. *Висновки*. Креативні індустрії відіграють важливу роль у структурі вітчизняної економіки, а також характеризуються потужним розвитком та інноваційними трансформаціями, що сприяє активній модернізації вітчизняного теоретичного змісту цієї сфери з акцентом на розвиток та удосконалення її механізмів. Це зумовлює необхідність продуктивних наукових пошуків, об'єктом яких є креативні індустрії, особливо в аспекті вітчизняної та регіональної специфіки.

**Ключові слова:** креативні індустрії; соціокультурні практики; аналіз креативних індустрій; загальнодержавні тенденції; регіональний аспект



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